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A TERRA-COTTA HEAD IN THE LOEB COLLECTION

RECENTLY my friend Dr. A. W. Barker, now of Wilmington, Delaware, has called to my attention a small terra-cotta head in the James Loeb Collection in Munich,¹ which bears a striking resemblance to the well-known Pentelic marble head of an athlete found at Olympia and now in the museum there.² This marble head I have elsewhere³ ascribed to Lysippus, having connected it with the statue of an Acarnanian pancratiast—whose name I have restored as Philandridas—which Pausanias mentions in his *periegesis* of the Altis as the work of that sculptor. The Loeb head is almost perfectly preserved, only the tip of the nose being broken off, and merits the praise of Sieveking as being *ein ganz ausgezeichnetes Werk hellenistischer Porträtkunst*. He dates it in the third, or at latest in the second century B.C., a date with which I quite agree.

A brief comparison of the two heads, as reproduced in the accompanying illustration (Fig. 1), will show wherein the resemblance between them consists. Although this resemblance is very striking, we shall see that the Loeb head is in no sense an exact copy of the one from Olympia. In both heads we see the same graceful and challenging pose, each being inclined a little to the left and upwards, a movement corresponding with an energetic raising of the left shoulder, as the muscles of the neck disclose. The general proportions and the cranial outlines of the two are almost identical, both being round as in Attic works, as opposed to the square

¹ J. Sieveking, *Die Terrakotten der Sammlung Loeb*, II, 1916, pl. 77, 2 (profile and front views); text, p. 14. The height of the head is there given as 0.083 meter and its provenience Greece. It is of a reddish tint, the face a deeper rose color, and the hair brown-red.

² *Olympia, Die Ergebnisse*, III, *Die Bildwerke von Olympia in Stein und Thon*, 1897, Tafelbd., pl. LIV, 3-4; Textbd. p. 209 and fig. 237; *Ausgrabungen von Olympia*, V, 1881, pl. XX and pp. 13-14 (Treu).

³ First in my *de olympionicarum Statuis*, Halle, 1902 (enlarged, 1903), pp. 27f.; later in *A.J.A.*, XI, 1907, pp. 396-416, and figs. 1-6; and recently in *Olympic Victor Monuments and Greek Athletic Art*, 1921, pp. 293f., Frontispiece and fig. 69.

type of heads found in the works of Peloponnesian sculptors, which are flatter on top and longer from front to back. In each head we see the same low forehead with a deep crease across the middle, below which the superciliary arcade prominently projects. We see in both the same high cheek-bones and small mouth with parted lips showing the teeth, and a similar oval contour of the lower face ending in a strong chin. The hair of

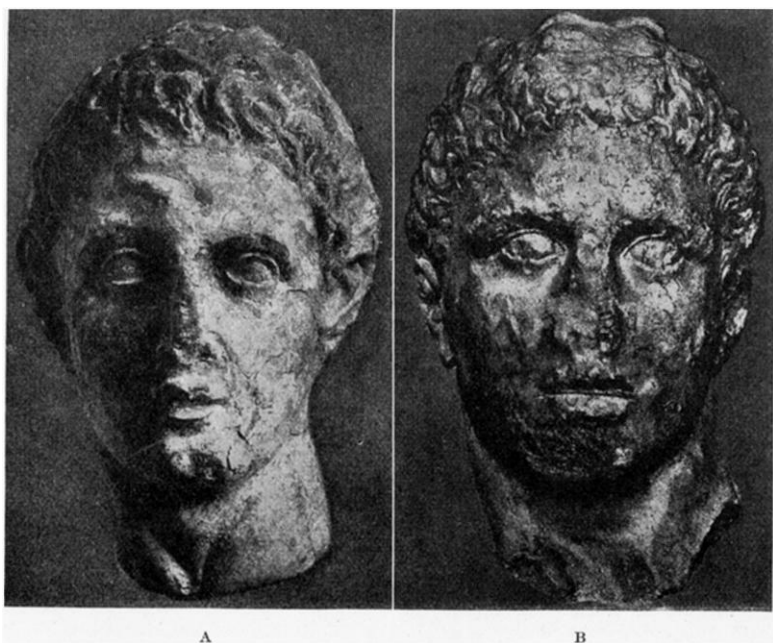


FIGURE 1.—A: HEAD OF TERRA-COTTA FIGURINE: MUNICH; B: MARBLE HEAD OF ATHLETE: OLYMPIA.

each is closely cropped, as we should expect in athlete heads, and is composed of short and tense ringlets which are ruffled straight up from the forehead in flat relief, bounding the forehead with a symmetrically curved line. Especially in the modeling of the eyes in both heads do we see great resemblance. They are wide-open, deeply set, and powerfully framed, being thrown into shadow by the prominent brows. The balls are slightly arched and raised as if they were looking into the distance, and this look increases the air of pensiveness which the artist of each head evidently intended to express. The upper lids are formed of

narrow and sharply defined borders and are not covered with folds of skin at their outer corners. The ears are in each case small, though prominent, and are battered and swollen as in heads of boxers and pancratiasts.

But, despite these general resemblances, a closer examination will also disclose differences in the details of the two heads. The terra-cotta head is fleshier and less bony in its structure, and this gives to it a softer appearance. Its lower face is more oval in contour, and the upper face is certainly broader than in the head from Olympia. Its chin, therefore, is not so strong or energetic. The elegant contour of the lips of the Loeb head cannot be seen in the one from Olympia, since they are there broken away. The eyes of the Munich head are irregularly placed, as Sieveking has noted, but not for the reason which he gives, namely, the result of the lively turn of the head, for they are horizontally placed in the Olympia marble where the turn of the head is identical. More probably this irregularity is merely due to faulty modeling, as it is not uncommonly found in Hellenistic works. For example, we see an irregular treatment of the eye in the marble head from Sparta now in private possession in Philadelphia.¹ The muscles of the neck also appear more accentuated in the Munich head.

But the chief difference in the two heads is found in their expression. The head from Olympia is in no sense a portrait, nor even individualized, but an ideal head of a victor *κατ'ἔξοχὴν* in the pancratium.² But the modeler of the Loeb head has consciously endeavored to convert his model into a portrait. The energetic expression of the Olympia head, whose defiant and even fierce expression is a bit dramatic in intensity, and has led many archaeologists to interpret it as the representation of a youthful Heracles,³ is softened in the Loeb head. In fact the fierceness and brutality of the Acarnanian boxer have disappeared, though the pensiveness, which also characterizes the Olympia head, is here, perhaps, even more compelling. The resultant expression

¹ See *Olympic Victor Monuments and Greek Athletic Art*, pp. 305f., and fig. 72. On p. 316, note 3, I have pointed out the droop in the axis of the right eye which causes the ball to turn in, and gives to the face a look of greater intensity.

² Philandridas won the pancratium at Olympia in Ol. 102 or Ol. 103 (372 or 368 B.C.); see *Olympic Victor Monuments and Greek Athletic Art*, p. 300. This statue, then, was probably one of the earliest works of Lysippus.

³ E.g., Treu, in *Bildwerke von Olympia*, Textbd., p. 208; E. Reisch, *Griechische Weihgeschenke*, 1890, p. 43, note 1; Flasch, in Baumeister's *Denkmäler*, p. 1104 OO; Furtwängler, in Roscher's *Lexikon*, s.v. Herakles, I, 2, p. 2166; etc.

of the face of the terra-cotta head is, then, more boyish and far more attractive.

We conclude, then, that the artist of this beautiful little terra-cotta head freely used the marble statue of the Acarnanian athlete for his model, but did not slavishly copy it in detail. That an inferior artist of the century after Lysippus should have done this for his less pretentious effort is certainly evidence of the fame of the athlete statue from which the Olympia head has come. It strengthens indirectly, therefore, the proofs which I have elsewhere adduced that that statue was the work of Lysippus himself, the great fourth century bronze founder and worker in marble.

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